

### **Current Exhibitions**

Cover: Landscape:
Woman with a Red
Umbrella (detail)
by Maurice
Prendergast (c.
1916–19, Gift of
Mrs. Charles E.
Prendergast
1951.424.eee) in
the exhibition
American Drawings
from the Permanent Collection

## VATICAN TREASURES: EARLY CHRISTIAN, RENAISSANCE, AND BAROQUE ART FROM THE PAPAL COLLECTIONS

Gallery 101, through April 12
Sumptuous objects from 1,000 years of sacred art
Major support from the F. J. O'Neill Charitable Corporation
Additional support from The Illuminating Company, a FirstEnergy Company

Below: This magnificent cope (1593–1600, tapestry,
Museo Sacro 2773) in
Vatican Treasures
can be seen through
April 12.

#### AMERICAN DRAWINGS FROM THE PERMANENT COLLECTION

Galleries 109–112, April 19–July 12 120 extraordinary works from 1790 to the present Patron sponsors Mr. and Mrs. Michael J. Horvitz

#### ABELARDO MORELL PHOTOGRAPHS: PICTURED PAGES

Gallery 105, through May 27 Light transforms the pages and bindings of books

#### FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916-1998

Lower Level/Education A history in archival photographs Patron Sponsors Mary and Leigh Carter



### From the Director

Dear Members,

If you have not yet seen Vatican Treasures, you have only until Sunday the 12th to do so. These last weeks are always the busiest time of any show, so I recommend strongly that you either take advantage of the last members day on Monday the 6th, or make sure to come at an off-peak time (busiest are weekdays from 11:00 to 3:00 and weekend afternoons). Timed tickets are required, even on the members day (call 421-7350 or 1-888-CMA-0033). The exhibition opens at 11:00 weekday mornings (not at 10:00). The Vatican show has presented wonderful opportunities to program fine music—and Karel Paukert and Paul Cox in the musical arts department have made the most of it. Check the events pages for two more concerts, one by the CWRU Early Music Singers, the other by an ensemble led by the renowned Paul Hillier.

I apologize for any telephone inconvenience you may have experienced early in the run of the Vatican exhibition—we've had an unprecedented deluge of calls to our new ticket center. We quickly beefed up the telephone system to better handle the extra volume.

After the Vatican show closes, we have a very short, four-week interval during which we will take down that exhibition and install *Gifts of the Nile*, a show gathering from around the world remarkable examples of the ancient Egyptian material called faience. Many of you who attended the *Pharaohs* exhibition in 1996 or 1992's *Egypt's* 

Dazzling Sun have seen beautiful objects made of faience. This versatile earthenware material can be thought of as antiquity's porcelain. It could be molded, thrown on a wheel, or modeled, and it could be brilliantly colored and brightly glazed—thus its ancient Egyptian name, tjehenet, which meant "brilliant" or "dazzling." You'll find that this exhibition, organized by the Museum of Art of the Rhode Island School of Design, is both: brilliant and dazzling. It opens May 10.

In the interim, on April 9, a major exhibition of the museum's American drawings will introduce you to this relatively unknown—and superb—part of the museum's permanent collection. See Carter Foster's article on page 4.

April 19 is Parma Day, a special event at the museum for residents of Parma, Parma Heights, and Seven Hills, programmed as part of our ongoing Convening the Community project. Details will be published widely in those communities.

Finally, I remind everyone that summer is fast approaching. Stop in the afternoon of Sunday, April 26 for our annual Circle of Masks, the "official" kickoff to Parade the Circle season.

Sincerely,

Robert P. Bergman, Direc



Jazz trumpeter, orchestra leader, and composer Wynton Marsalis accompanied the director on a two-hour tour of the galleries in early February—then told his concert audience all about it later that evening.

## **Drawing Power**



Frederick Church visited Niagara Falls in 1856 and made a number of important studies. This technically dazzling drawing (Gift of Robert Arthur Mann 1976.30) almost certainly dates from then.

Church evokes the sublime monumentality of this natural wonder with stunning effect, despite the postcard size of the sheet.

mong the features of the museum's outstanding collection of American drawings is its wide range of more than 200 years, and a depth that permits an exploration of the major trends and traditions

of American art. Particularly interesting is the interaction of indigenous American experience with European innovation, and the gradually increasing strength of American artistic independence.

Benjamin West, whose *Head of a Scream*ing Man is the earliest sheet in the exhibition, was the first American painter

to gain an international reputation, and he established it in England. His study in black crayon was executed in about 1792, the year he became president of the Royal Academy of Painting and Sculpture.

West's contemporary, John Singleton Copley, developed a successful career as a portrait painter in the colonies before also eventually moving to London. Both artists felt the need to prove themselves in the traditional style of narrative "history" painting, the accepted standard in Europe. As other artists followed in West's and Copley's footsteps, America's artistic exchange with Europe continued. At the same time, though, many American artists explored the visual riches of their newly founded country in original ways.

Landscape painting became important in the 19th century with the group of artists known as the Hudson River School. David Johnson's meticulous tree study is a typical but harmonious example of how these artists drew outdoors, making careful renderings of trees and rocks during sketching trips. Opposite in conception is a haunting moonlight

scene of Niagara Falls by Frederick Church.

The vastness and variety of American scenery continued to fascinate artists into the 20th century, but the rise of industry and urban centers began to provide new subjects as well. Interestingly enough, however, American impressionists such as Maurice Prendergast, a master watercolorist, worked well into the present century. For example, his *Landscape: Woman with a Red Umbrella* (cover), which depicts the bourgeois at leisure, is roughly contemporary with Charles

In Head of a
Screaming Man
(c. 1792, Dudley P.
Allen Fund
1967.130.a),
Benjamin West
wished to show
precisely how
terror affected
human facial
expression.

AMERICAN
DRAWINGS
FROM THE
PERMANENT
COLLECTION
April 19–July
12

Demuth's *Dancing Sailors*, a totally modernist work illustrating New York City's raucous nightlife, something Demuth knew firsthand.

One of the most important artistic movements to develop in this country during the first half of

the century was precisionism. Precisionist artists favored industrial or urban subjects, which they rendered in sharp linear fashion and reductive, geometric forms similar to those found in cubism. Demuth was an important exemplar of this style, as was Charles Sheeler, perhaps its most accomplished practitioner. Sheeler's depiction of a Ford Tri-Motor airplane, optimistically titled *Modern Progress in Transportation*, is a quintessential example of the precisionist aesthetic.

One can follow a number of traditions simultaneously as they developed over the two centuries covered by the exhibition. Landscape is certainly one of the most important, and it is interesting to consider the medium of watercolor as a subgenre as well. Narrative scenes of ver-

nacular subjects developed continuously in American art well into the 20th century, despite the influence of European modernism. Thus Augustus Peck, whose work chronicles African-American life in the 1930s, had more in common

with William Sydney Mount, who did the same in the 1860s, than with many of his contemporaries.

The later group of works in the exhibition by artists of the abstract expressionist school do show a substantial break with tradition as direct explorations of color and form. Although we are more accustomed to seeing their large-scale paintings, Franz Kline and Helen Frankenthaler regularly made smaller works on paper as steps in their creative process.

Mark Tobey, in fact, worked almost exclusively in this way, achieving the same kind of overall, expansive depth in a small format that Jackson Pollock created in his much larger works.

■ Carter E. Foster, Assistant Curator of Drawings



Charles Demuth's Dancing Sailors (1917, Mr. and Mrs. William H. Marlatt Fund 1980.9) illustrates a

watercolor technique he perfected: the use of a blotter to achieve a controlled stippling of color.

interested in the aesthetic qualities of oriental calligraphy, which he studied as inspiration for his own work, such as Canals, No. 3, 1958 (Gift of Mr. and Mrs. Carl L.

Selden 1958.473).

Mark Tobey was

# Pictured Pages

ABELARDO MORELL PHOTOGRAPHS: PICTURED PAGES Through May 27 he familiar is transformed into a magical universe in Abelardo Morell's large-scale, black-and-white photographs of books. The physical properties of books—their diversity of size, texture, typeface, paper stock, binding material, and man-

ner of illustration—offer endless fascination and artistic opportunities. Small forms or figures on a printed page can abruptly become monumental in scale and impact in Morell's photographs. Visually attracted to the images contained in books, he is motivated to rearrange, to orchestrate anew, these existing illustrations. Eighteen 20 x 24-inch

prints in the exhibition currently on view survey this inventive series begun in 1993.

Morell, a Cuban-born photographer and professor at the Massachusetts College of Art in Boston, first became interested in the physicality of bound volumes at an early age when an un-

Relying on double exposure, Morell creates an interesting visual dialogue between his portrait and the printed visage of an older man staring at

cle, who was an architect, allowed his young nephew to investigate the editions housed in his study. Morell vividly remembers the special pleasures associated with that space, the unique odors of antique books and the joy at viewing their illustrations. "They helped me to imagine things

and to travel to places in my mind," he recalls.

In Two Books of As-

tronomy from 1996,

volumes to create a

Morell juxtaposes two

more complex, myste-

rious narrative. Each

illustration adds an

aspect of the story

missing in the other.

© Abelardo Morell.

Benrubi Gallery, New

Courtesy: Bonni

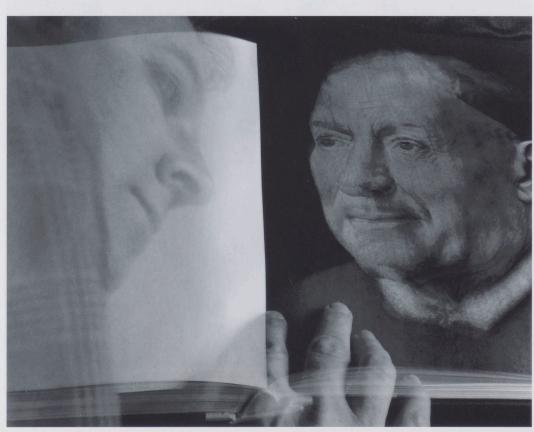
York City

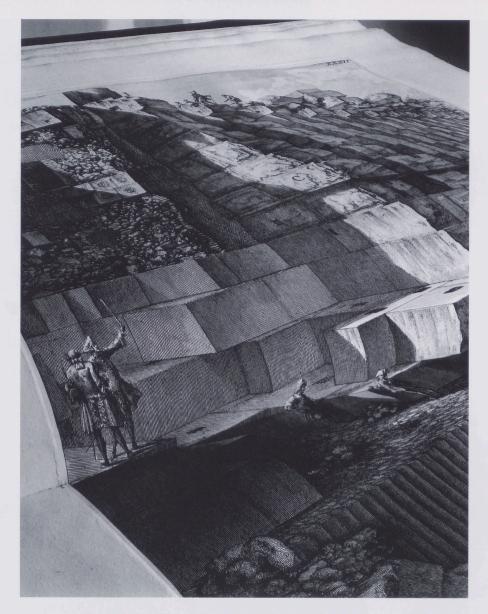
Morell's engrossment with illustrated books was rekindled while looking at a volume borrowed from his local library in Brookline, Massachusetts. He was attracted to how light struck the printed page, creating dynamic reflections and unusual spatial effects,

and was intrigued enough to photograph what he saw. Impressed with the results, he began to scrutinize the physical appearance of bound books in the Brookline Library for potential photographic candidates. During 1994–95 he enriched his inventory of subjects by working as an artist-in-

the photographer in Self Portrait in a Book, from 1995. ©Abelardo Morell. Courtesy: Bonni Benrubi Gallery, New York City







Morell minutely scrutinizes through the camera the surface quality of the curving pages in Book: Le Antichita Romane by Piranesi, #2, from 1995. In striking light, the figures near the book's gutter stand out from the page, appearing three-dimen-

sional. The viewer is challenged to rethink the illustration's formal and metaphysical qualities.

© Abelardo Morell. Courtesy: Bonni Benrubi Gallery, New York City

residence at the Boston Athenaeum, a venerable private library founded in 1807, which offered a vast array of vintage and rare books.

After selecting a tome, Morell's methodology involved a photographic shoot lasting two to three hours. The images in this series were made on his dining room table or a table in a small room at the Athenaeum. First, the still-life arrangement was determined, followed by the exposure of a number of negatives at different angles using a 4 x 5-inch view camera and natural light. Each exposure averaged between five and eight minutes in order to provide the desired light effects without resorting to artificial illumination. Extreme closeups and unexpected angles make Morell's subject matter ambiguous, for he rarely reveals an entire volume. Instead, he relies on glimpses, using the print's edge or the camera's angle to slice off part of the page or pages. Frequently a book is open to adjacent pages photographed to reveal novel relationships. Through inventive camera position, dramatic light and shadow patterns, and reflection of the printed pages, startling new realities come to life.

A master technician, Morell creates striking prints with a tonal range from stark white to dense, impenetrable black. Through his deft employment of natural light, his subjects become isolated, reinforcing the sense of metamorphosis from recognizable object into new, unidentifiable entity. Morell's evocative images, which capture his gift for recording light and its transforming effect, are densely packed with layers of metaphor and narrative.

■ Tom E. Hinson, Curator of Contemporary Art and Photography



# Year of the Tiger

Ithough the Korean tiger is now extinct in its native land, it once roamed throughout the spectacular mountain ranges of the northern regions of the peninsula. In the southerly coastal mountains, its presence was noted with great excitement until the time of the Korean conflict in the mid-1950s. A member of the Siberian tiger family, and related to the better known Bengali tiger of the In-

dian subcontinent, this smaller animal was feared by rural villages during the Chosŏn dynasty (1392–1910).

But it was also venerated for its natural strength and its independence, and as the acknowledged protector and messenger of San Shin, the Mountain Spirit, the most important of all Kore-

an folk deities. San Shin, representing a popular shamanistic icon for Korean society, is fundamentally linked to the mythical founding of the country. He is traditionally portrayed as an elderly sage with white beard and hair seated out-of-doors near a pine tree, accompanied by his mountain tiger. Specially constructed shrines with painted San Shin images have been placed throughout the country at sacred sites, outside shamans' homes, and even within the precincts of Buddhist temple compounds. While early Choson-era depictions of San Shin are rare due to their exposure to the forces of weather, fortunately a good number of 18th- and 19thcentury paintings of this important religious subject still exist.

During the later Chosŏn period, painted images of a single mountain tiger were customarily hung in private homes at the beginning of the new year. Long considered the most effective guardian for warding off evil spirits, the tiger

Korean art frequently presents fresh iconographical, thematic, and stylistic interpretations of traditional Chinese and Japanese

artistic conventions.

became an emblem of the annual New Year's festivities in popular culture. We are confident the acquisition of the marvelous *Tiger Family* hanging scroll will mark 1998, the Year of the Tiger among East Asian cultures, as an auspicious one for the museum.

Amateur as well as professionally trained painters have tried their hands at rendering this subject for clients from all levels of traditional

Korean society. These renditions range from coarse, emboldened creatures akin to caricature to faithful appraisals of the furry, striped animal known in modern times through documentary film or visits to the zoo. Some versions, such as an anonymous painting in the Seoul National Museum, dated

to the 18th century and registered as a National Treasure, remove the animal from any naturalistic setting so as to heighten its striped form, large paws, and glaring eyes, and of course its symbolic impact. Other depictions place the tiger in a seated, but alert position, beneath a pine tree in whose branches perch Korean magpies, often squawking down at the regal feline.

The museum's painting presents yet another, more whimsical view of the subject. Here a mother tiger is shown in a mountainous setting with her cubs frolicking about her, along with—surprisingly—a leopard cub. Its presence is both enigmatic and felicitous, as Korean art frequently presents fresh iconographical, thematic, and stylistic interpretations of traditional Chinese and Japanese artistic conventions.

■ Michael R. Cunningham, Curator of Japanese and Korean Art

Rather than a single aged pine, the anonymous 18th-century artist of this hanging scroll depicted two entwined trunks whose forms, devoid of contouring lines, are comprised entirely of individual brush strokes organized to describe the texture of pine bark and trunk shape (ink and color on paper, 170 x 90.2 cm, Leonard C. Hanna Jr. Fund 1997.148). Above, amid the pine branches, appear a red sun disc and white clouds—motifs known in other auspicious folk imagery but unfamiliar and

unusual in tiger painting repertoire of the late Chosŏn dynasty.

Likewise, the conceptualization and execution of the mother tiger's form, posture, and furry coat mark this painting as a particularly accomplished example of the genre. Stark tonal surface contrasts together with myriad individually applied hair strokes help identify the nature of this shamanistic beast, as well as the eccentric power of much of later Korean painting.

## Film

April's films traverse the globe—from the islands of the South Pacific to the bottom of the North Atlantic-and cover a lot of 20th-century history as well. The month opens and closes with a "Titanic Mini-Fest," in which we dredge up three vintage films dealing with the ill-fated ocean liner (Atlantic and a 1912 newsreel on the 1st, A Night to Remember on the 24th). Three other films pay tribute to Toshiro Mifune, the great Japanese movie star who died in December. They represent the



three major facets of his distinguished career: samurai-movie action hero (Rebellion, the 3rd), superb dramatic actor known for his collaborations with Akira Kurosawa (Drunken Angel, the 10th), and international film star (Hell in the Pacific, the 17th). Finally, a Jewish documentary series includes four recent, acclaimed nonfiction films on such themes as Hasidism in America (A Life Apart, the 8th), klezmer music (A Tickle in the Heart, the 15th), the Holocaust (The Long Way Home, the 22nd), and anti-Semitism in the former Soviet Union (Happiness Seekers, the 29th). The producer of *Happiness Seekers* will appear in person to introduce and lead a discussion after his film. Admission to each program is \$3 for museum members, \$6 for others.

**April Events** 

Above and top: Hell in the Pacific; a hull in the Atlantic (A Night to Remember)

#### 1 Wednesday

Gallery Talk 1:30 Caravaggio's "Crucifixion of St. Andrew." Saundy Stemen Preconcert Lecture 6:45 Rebecca Fischer gives a free lecture in the recital

Film 7:00 Atlantic (Britain/Germany, 1929, b&w, 100 min.) directed by E. A. Dupont, with John Longden, Monty Banks, and Madeline Carroll. Panic grips the passengers of the Titanic in the first "full-sound" British feature. From Ernest Raymond's play The Berg. Preceded by a 1912 newsreel about the Titanic. \$3 CMA members, \$6 others

Subscription Concert 7:45 Brno Chamber Orchestra with Michiko Otaki, piano. Founded in 1977, the Brno Chamber Orchestra has developed a distinctive performance style and a unique repertoire based upon rarely heard works of Czech origin. Soloist Michiko Otaki has

performed throughout the U.S. as chamber musician, soloist, and concerto soloist. Born in the small Japanese coastal town of Hazu, Otaki completed her musical training in the U.S. at the San Francisco Conservatory, the Manhattan School of Music, and the University of Miami. She last appeared at the museum with the Warsaw Wind Quintet in 1995. They perform works by Vivaldi (Concerto for two violins in C minor), Mozart (Piano Concerto in A, K. 414), Martinů (Serenade, No. 2), and Janáček (Suite for Strings).

Seating is reserved. Get tickets by phone (ext. 282) Monday-Friday, starting March 25, or at the door starting one hour and 15 minutes before the concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

2 Thursday

Highlights Tour 1:30 CMA Favorites Gallery Talk 2:30 Caravaggio's "Crucifixion of St. Andrew." Saundy Stemen

#### 3 Friday

Highlights Tour 1:30 CMA Favorites Film 7:00 Rebellion (Japan, 1967, b&w, subtitles, 121 min.) directed by Masaki Kobayashi, with Toshiro Mifune, Takeshi Kato, and Tatsuya Nakadai. A family man defies the shogunate in this 18th-century drama that concludes with one of Mifune's greatest swordfights. 35mm scope print. \$3 CMA members, \$6 others

#### 4 Saturday

Gallery Talk 10:30 Dutch Art. Marissa Pascucci

Highlights Tour 1:30 CMA Favorites

#### 5 Sunday

Gallery Talk 1:30 Caravaggio's "Crucifixion of St. Andrew." Saundy Stemen (sign-language interpreted)

Family Workshop 1:30-4:00 Cover Story. Make a beautiful book cover Organ Recital 2:00 Karel Paukert. Music by Reger, J. S. Bach, and Hindemith Vatican Concert 3:30 Case Western Reserve Early Music Singers, Beverly Simmons, director. The ensemble presents a program in the interior garden court titled Music for the Papal Chapel. Seating is limited

#### 6 Monday

"First Thursday" Curatorial consultation for members only, by appointment (on first Mondays during Vatican Treasures) Members Day 11:00-8:00 Vatican Treasures

## Concerts and Recitals

Two more Vatican Concerts take place this month. On Sunday the 5th at 3:30 in the indoor garden court, Beverly Simmons directs the Case Western Reserve Early Music Singers in Music for the Papal Chapel. Then on Friday the 10th at 7:45 is Theatre of Voices and Pro Arte Singers. Artistic director Paul Hillier combines the members of both of his renowned groups to perform works by Palestrina, Lassus, and Pärt. Seating is limited for the CWRU singers and tickets are required for the Hillier concert. One more Vatican concert, with Oberlin's Collegium Musicum, is in May.

A **Subscription Concert** on Wednesday the 1st at 7:45 features the *Brno Chamber Orchestra* with pianist



Michiko Otaki in works by Vivaldi, Mozart, Martinů, and Janáček. Seating is reserved and tickets are required; check the daily listing for details. Rebecca Fischer gives a free **Preconcert Lecture** at 6:45.

The Vatican concerts are followed by more **Early Music** on Sunday the 19th at 3:30 when baroque violinist *Sonya Monosoff* and harpsichordist *Barbara Sachs* present a program of Baroque masterworks by Marini, Uccellini, Veracini, Corelli, and Geminiani.

A celebrity **Organ Recital** on Sunday the 26th at 3:00 features *Jane Parker-Smith*, one of the most distinguished English organists of her generation. She performs works by J. S. Bach, Franck, Sandvold, Britton, Vierne, and others.

**Curator's Recitals** by *Karel Paukert* are at 2:00 on Sundays the 5th, 12th, and 19th.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air on Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.

A **Jazz on the Circle Concert** Friday the 24th at 8:00 features vocalist *Ernestine Anderson*. For ticket information call 231–1111 or 800–686–1141.

#### 7 Tuesday

Highlights Tour 1:30 CMA Favorites

#### 8 Wednesday

Adult Studio Class Begins 9:30–noon. Watercolor, 7 Wednesdays, through May 20. Instructor Jesse Rhinehart. \$70 for CMA members, \$100 others. Paper and stretchers provided. Participants provide their own paint, palette, and brushes. Call ext. 483 to register by April 6 Adult Studio Class Begins 1:00–3:30 Drawing, 7 Wednesdays, through May

Adult Studio Class Begins 1:00–3:30 Drawing, 7 Wednesdays, through May 20. Instructor Jesse Rhinehart. \$70 for CMA members, \$100 others. Fee includes materials. The trick in learning to draw is to relax, focus, and let the eye and the hand work together without the interference of the all-knowing mind. The class will include visits to the collection, work from a live model, and still-life exercises. Media will include pencil, charcoal, conte, and ink. Call ext. 483 to register by April 6

**Gallery Talk** 1:30 *Object in Focus: Ruin by the Sea.* Nicole Evans

Film 7:00 A Life Apart: Hasidism in America (USA, 1997, color, 95 min.) Directed by Menachem Daum and Oren Rudavsky, narrated by Leonard Nimoy and Sarah Jessica Parker. Eye-opening portrait of Hasidic Jews, an insular minority within a minority. "Entertaining and deeply moving." —Elie Wiesel. \$3 CMA members, \$6 others

Archaeology Lecture 7:30 Life and Death Outside the Walls of Poseidonia-Paestum. James Higgenbothem

#### 9 Thursday

Highlights Tour 1:30 CMA Favorites
Gallery Talk 2:30 Object in Focus: Ruin
by the Sea. Nicole Evans

#### 10 Friday

**Highlights Tour** 1:30 *CMA Favorites* **Film** 7:00 *Drunken Angel* (Japan, 1948, b&w, subtitles, 102 min.) directed by Akira Kurosawa, with Toshiro Mifune and Takashi Shimura. In the first of many memorable roles for the great Akira Kurosawa, Mifune plays a tubercular gangster who is rehabilitated by a saintly slum doctor. \$3 CMA members, \$6 others

Vatican Concert 7:45 Theatre of Voices and Pro Arte Singers, Paul Hillier, artistic director. Paul Hillier, known throughout the world for his tenure as music director of the Hilliard Ensemble, has formed a unique ensemble for a special Vatican Treasures concert. Combining the Theatre of Voices with the Pro Arte Singers from the Early Music Institute at Indiana University, the ensemble performs works by Palestrina (Confitebor tibi Domine, Improperium expectavit, Ave Maria), Lassus (Stabat Mater), and Arvo Pärt (Memento, Two Slavonic Psalms, Bogoroditse dyevo, Nun eile ich zu euch, Tribute to Caesar, I am the true vine, and The woman with the alabaster box). The performance of Pärt's I am the true vine will be an American premiere.

General admission \$24 or \$22; CMA members \$12 or \$11; senior citizens and students \$20 or \$18. Purchase tickets through the ticket center by phone or in person

Above left: The Brno Chamber Orchestra is joined by pianist Michiko Otaki.
Below: Paul Hillier directs an early music supergroup.



## Parade Preparation Begins with Mask Festival

Join dozens of University Circle institutions and some of Cleveland's finest visual, musical, and performing artists in a unique annual community arts event: **Parade the Circle** 

Celebration is Saturday, June 13, 1998. Join the parade for \$2/person. To be included in the official printed program listing of parade participants, you must register by Sunday, May 24.

No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed

in the parade. Sponsored by Metropolitan Savings Bank with generous support from the George Gund Foundation and the Ohio Arts Council. It's the major community event of the summer—watching is free.

You don't have to wait until June to get in the parade spirit. Drop in any time between 1:00 and 4:00 on Sunday, April 26 for **Circle of Masks**, the official (and free) parade kick-

> off event. Make a mask at any of three maskmaking stations, then enjoy two dance pieces and a finale. This year's new parade poster and T-shirt will be for sale.

> Starting May 1, the museum offers an ongoing series of **Basic Parade Workshops** for all ages; attend as many as you like, Fridays,

Saturdays, and Sundays, for a one-time fee of \$45/family, \$20/individual. Watch for *Special Focus Workshops* in the May *Members Magazine* or pick up a workshop flyer in the north lobby mid-April. Questions? Call ext. 483.



Above: Last year's Circle of Masks Right: Abelardo Morell's Book: The Coliseum by Piranesi, #2. © Abelardo Morell (courtesy Bonni Benrubi Gallery) is on view in gallery 105. The photographer will speak about his work on the 22nd.

#### 11 Saturday

**Highlights Tour** 1:30 CMA Favorites

#### 12 Sunday

**Gallery Talk** 1:30 *Object in Focus: Ruin by the Sea.* Nicole Evans

**Family Workshop** 1:30–4:00 *Pages Plus*. Illuminate your own book pages with colored designs and letters

**Organ Recital** 2:00 *Karel Paukert.*Works by Webster, Hovhaness, and
J. S. Bach

#### 14 Tuesday

Highlights Tour 1:30 CMA Favorites

#### 15 Wednesday

Gallery Talk 1:30 American Landscape Painting. Saundy Stemen Film 7:00 A Tickle in the Heart (Germany, 1996, b&w, subtitles, 84 min.) directed by Stefan Schwietert, with Max, Willie, and Julie Epstein. Spirited portrait of legendary klezmer musicians the Epstein Brothers, who have found renewed popularity in the U.S. and Europe. \$3 CMA members. \$6 others

**Harvey Buchanan Lecture** 7:00 On the Modernity of Pre-Modernism: The Relationship between Artwork and Context

#### 16 Thursday

**Highlights Tour** 1:30 *CMA Favorites* **Gallery Talk** 2:30 *American Landscape Painting.* Saundy Stemen

#### 17 Friday

**Highlights Tour** 1:30 *CMA Favorites* **Film** 7:00 *Hell in the Pacific* (USA, 1968, color, subtitles, 103 min.) directed by John Boorman, with Lee Marvin and Toshiro Mifune. A U.S. pilot and a Japanese naval officer are stranded on a desert island during WWII. 35mm scope print. \$3 CMA members, \$6 others

#### 18 Saturday

Adult Studio Class All-Day Drawing Workshop. 10:30–4:00. Intensive class for beginning to advanced students. Instructor, Sun-Hee Kwon. The \$20 fee for CMA members (\$40 for non-members) includes materials and parking. Have your membership number ready when you call ext. 462 to register by the Friday before Gallery Talk 10:30 African Art. Anita Peeples

Highlights Tour 1:30 CMA Favorites

#### 19 Sunday

Parma Day 1:00–5:00 A community festival

**Gallery Talk** 1:30 *American Landscape Painting.* Saundy Stemen

**Organ Recital** 2:00 *Karel Paukert.* Works by César Franck

**Family Express** 3:00–4:30 *Landscapes*. Create a pop-up place inspired by landscape drawings and paintings

**Early Music** 3:30 *Sonya Monosoff,* baroque violin, with *Barbara Sachs,* harpsichord. Hear two pioneers of the period instrument movement present a program of Italian Baroque masterpieces with works by Marini, Uccellini, Veracini, Corelli, and Geminiani

#### 21 Tuesday

Highlights Tour 1:30 CMA Favorites

#### 22 Wednesday

**Gallery Talk** 1:30 *Cézanne, Gauguin,* and *Van Gogh.* Vivian Kung

**Guest Lecture** 6:00 *Pictured Pages*. Photographer Abelardo Morell discusses his images of antique books (on view in gallery 105)

Film 7:00 The Long Way Home (USA, 1997, color/b&w, 119 min.) directed by Mark Jonathan Harris, narrated by Morgan Freeman. The fate of Jews who survived the Holocaust is the subject of this Oscar-nominated nonfiction film that focuses on the three years between the liberation of the camps and the formation of the state of Israel. "Enormously powerful...[a] stirring and accomplished film." –The New York Times. \$3 CMA members, \$6 others

## Education

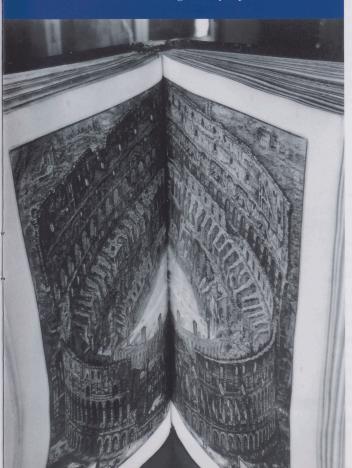
A Guest Lecture on Wednesday the 22nd at 6:00 features photographer Abelardo Morell speaking about his *Pictured Pages*. James Higgenbotherm gives an Archaeology Lecture Wednesday the 8th at 7:30. The Annual Harvey Buchanan Lecture is Wednesday the 15th at 7:00. And Susan Shie and James Accord give a Textile Lecture Wednesday the 29th at 7:30.

Free drop-in **Vatican Family Workshops** are Sundays the 5th and 12th at 1:30. On Sunday the 19th from 3:00 to 4:30 is a **Family Express**, *Landscapes*.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. Thematic Gallery Talks are Wednesdays and Sundays at 1:30 and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday. Saturday Gallery Talks are offered every week (except for the 11th) at 10:30.

#### **Hands-on Art for Adults**

Sun-Hee Kwon's **All-Day Drawing Workshop** is Saturday the 18th, 10:30—4:00. The fee (\$20 CMA members, \$40 others) includes materials and parking. Call ext. 462 to register by Friday the 17th. Two 7-week **Adult Studios** taught by Jesse Rhinehart begin on Wednesday the 8th. *Watercolor* is 9:30 to noon, and *Drawing* is 1:00 to 3:30. The fee for either is \$70 for CMA members, \$100 others. Call ext. 483 to register by April 6.



#### 23 Thursday

Highlights Tour 1:30 CMA Favorites
Gallery Talk 2:30 Cézanne, Gauguin,
and Van Gogh. Vivian Kung

#### 24 Friday

**Highlights Tour** 1:30 *CMA Favorites* **Film** 7:00 *A Night to Remember* (Britain, 1958, b&w, 123 min.) directed by Roy Baker, with Kenneth More, David McCallum, and Honor Blackman. The best *Titanic* movie B.C. (Before Cameron) is a vivid and moving reenactment of the sinking of the luxury ocean liner. Eric Ambler adapted Walter Lord's book. \$3 CMA members, \$6 others

Jazz on the Circle Concert 8:00 Ernestine Anderson. For more than four decades, world-renowned vocalist Ernestine Anderson has entertained audiences in venues ranging from intimate clubs to Carnegie Hall and the Kennedy Center. Praised for her mellow sound, mastery of melody, and faultless diction, she has been twice nominated for a Grammy Award. For ticket information call 231–1111 or 800–686–1141

#### 25 Saturday

Gallery Talk 10:30 American Landscapes. Saundy Stemen Highlights Tour 1:30 CMA Favorites

#### 26 Sunday

Festival 1:00–4:00 Circle of Masks. Three mask-making stations help you make Puerto Rican vejigante masks with Bruno Casiano, Mexican masks with Angelica Pozo, and Jumble Moves masks (inspired by this year's parade theme) with Wendy Mahon-Hils. The day also features Puerto Rican folkloric dances by Ritzmo y Raza from Julia de Burgos Cultural Center, plus Mexican ballroom and folk dances with Tom and Susana Evert. The participatory finale is led by the group SAFMOD.

Sponsored by Metropolitan Savings Bank. This year's Mask Festival benefits from a two-way artist exchange between Cleveland artists and those from Mexico and Puerto Rico made possible by a grant from the Ohio Arts Council International Program Gallery Talk 1:30 Cézanne, Gauguin, and Van Gogh. Vivian Kung Organ Recital 3:00 Jane Parker-Smith. One of the most distinguished English organists of her generation, Parker-Smith was regarded as an all-round virtuosa while still in her early 20s. She made her London debut at Westminster Cathedral, and her first solo appearance at the BBC Promenade concerts at the Royal Albert Hall at the age of 22. Since then she has performed throughout the world as recitalist and concerto soloist, and has recorded for RCA, L'Oiseau Lyre, EMI, and ASV. She performs works by J. S. Bach (Brandenburg Concerto No. 3), Franck (Fantasia in A major), Sandvold (Introduction and Passacaglia, Op. 4), Britton (Variations on "I Got Rhythm"), Vierne (two movements from Symphonie No. 5), and others

#### 28 Tuesday

Highlights Tour 1:30 CMA Favorites

#### 29 Wednesday

**Gallery Talk** 1:30 *Recent Acquisitions*. Joellen DeOreo

Film 7:00 Happiness Seekers (USSR/ Kazakhstan, 1991, color/b&w, live voiceover translation, 55 min.) directed by S. Shafir and V. Rerikh. Never before seen by an audience (its 1995 theatrical premiere was banned in Kazakhstan, where it was made), this groundbreaking documentary explores what it means to be Jewish in the former Soviet Union. Preparing to flee an anti-Semitic society for Israel, a filmmaker meets with prominent (and common) people of Jewish origin throughout the USSR. The film's producer, Alex B. Abramovich, will introduce the screening and lead a discussion afterward. \$3 CMA members, \$6 others Textile Lecture 7:30 Susan Shie and James Accord

#### 30 Thursday

**Highlights Tour** 1:30 *CMA Favorites* **Gallery Talk** 2:30 *Recent Acquisitions*.
Joellen DeOreo

## Final Weeks of Vatican Treasures

**Tickets:** Members can get tickets to *Vatican Treasures* through our membership and ticket center at 421–7350 (outside the 216 area code call 1–888–CMA–0033). Advance tickets are recommended for these final weeks. Members have one more chance to see the show in

a members-only setting, from 11:00 to 8:00 on **Monday**, **April 6.** Admission is by timed ticket; you may order in advance through the ticket center. Parking in museum lots is free on the Members Monday; the usual charges apply at other times and in other University Circle lots.

Remember, there is no express entry on Members Mondays, because everyone is a member. Use the members express entry on all other days.

Two more **Vatican Concerts** take place before the show is over. On Sunday the 5th at 3:30 in the indoor garden

court, The Case Western Reserve Early Music Singers, Beverly Simmons, director, present Music for the Papal Chapel. Then on Friday the 10th at 7:45 is Theatre of Voices and Pro Arte Choir. Artistic director Paul Hillier has combined members of both of his renowned groups to create an ensemble that will perform works by Palestrina and Arvo Pärt. Seating is limited for the early music singers and tickets are required for the Hillier concert.

Ristorante Roma offers a three-course meal in the relaxed atmosphere of a traditional Italian restaurant. The cost, including tax and gratuity, is \$17 per person. Seating times: 11:30 and 1:30 Tuesday–Sunday, plus 5:30 and 7:00 Wednesday and Friday. Reservations required; call ext. 184. Open on the final Members Monday.

The final two free **Vatican Treasures Family Work- shops** are 1:30–4:00 Sundays the 5th and 12th.

The Severance Hall parking lot is available for museum visitors on evenings and weekends.

Additional lots in University Circle will be available should the Severance lot fill. These are served by the free CircleLink shuttle bus, which stops here every 15 minutes or so.



The Singing Nuns pause before entering Vatican Treasures

### AP at CMA

A valuable service to students is the CMA Advanced Placement Art History Consortium Class, in which local high school juniors and seniors study here using the museum collection. The strength of the program (and of the collection as a teaching resource) is evidenced by its track record. In the 1995-96 and 96-97 academic years, all 13 of the CMA students who took the national AP exam (scored on a 1 to 5 basis, with scores of 3 or above meriting college credit) earned advanced placement. Three of the students scored 3, five scored 4, and five scored 5. Not all students who take the classes take the AP exam—some enroll just for the rich learning experience.

By joining the consortium, any area high school can offer AP art history to its students—a unique and tangible way in which the presence of this world-class art museum directly benefits the community. Schools can join this consortium for a \$1,000 annual fee, which entitles each school to enroll up to 10 students. Classes are taught by museum educator Nancy Carstensen. Students pay \$60 each plus books. Each school's commitment is requested by April 1, 1998; the consortium fee is due by May 1. Interested parties may contact Nancy Carstensen at ext. 471 or Claire Rogers at ext. 480.

The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

## What's Ahead

After a mid-spring break, we'll be back with Gifts of the Nile: Ancient Egyptian Faience, running May 10 to July 5. Faience was antiquity's porcelain. Everything from divine statues to jewelry to wine chalices was made from it. It could be brilliantly colored and brightly glazed—hence its ancient Egyptian name, meaning "brilliant" or "dazzling." The show, which gathers nearly 200 examples from all over the world, is organized by the Museum of Art, Rhode Island School of Design, with major support from the National Endowment for the Humanities and the National Endowment

for the Arts. Sponsored by Ameritech. Promotional support provided by *The Plain Dealer* and Majic 105.7 WMJI. *Gifts of the Nile* will have an admission fee. Information about members events and tickets will be mailed later this month.

Parade the Circle Celebration, the summer's great community arts event, is Saturday, June 13, from 11:00 to 4:00.

**Summer Evenings** will be Wednesday and Friday nights all summer. Details will be published in a booklet and in the summer *Members Magazine*.

Call ext. 589 for info on **Members-only Trips.** Look for an announcement in the May *Members Magazine*.

## Young Friends

Our Friday-night *Vatican Treasures* reception and preview in February was a huge success, with 175 young museum enthusiasts (ages 21-40) attending. We enjoyed a reception in the *Ristorante Roma* and a curatorial presentation by Dr. De Grazia before touring the memorable exhibition. We couldn't have asked for a better evening!

Coming up, the Young Friends will host a sneak peek at *Gifts of the Nile* on Friday, May 8. Hope you can join us. Call Connie Breth at ext. 595 for more details.

## Parade Volunteers

It's parade season again and, as always, we need your help in making the big event happen. Parade the Circle Celebration is the major community outreach effort of the Cleveland Museum of Art and University Circle Incorporated. The event will draw at least 30,000 spectators and more than 1,500 participants to Wade Oval on June 13. We need lots of help—both in advance and on parade day—between this month and June 13.

In advance: Help at the Mask Festival on Sunday, April 26; assist artists with ensembles (sewing skills especially sought); help special-needs individuals and international guest artists; perform organizational and office tasks; distribute posters and flyers throughout the city; make it all come together during "crunch week" June 8-12 by helping with sewing, papiermâché, painting, and organizational tasks.

Parade day: Welcome on a giant Gauguinand host; set-up; add finishing touches and help conch shell. Similar volunwith last-minute emergen- teer opportunities abound. cies; face-paint; sell Tshirts and posters; more.



Volunteer Amy Rosenfield puts the finishing touches inspired papier-mâché

Questions? Clip the form below and mail it to the museum, attention Nan Eisenberg, Department of Education and Public Programs, or call ext. 483.



#### CLIP AND MAIL

I am interested in volunteering for the 1998 Parade the Circle Celebration:

- ☐ In advance
- On parade day (June 13)

0	Please contact me by phone:	( ) -
	The best time to reach me is	

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Address

State

## Patron Sponsor and Collectors Circle Honor Roll

Patron Sponsor represents the highest category of annual giving to the museum. In recognition of their generous gifts of \$25,000 or more, Patron Sponsors are offered the opportunity to sponsor an exhibition from a selected list. Collectors Circle members contribute annual gifts of \$10,000 to \$24,999.

Each year these generous members are invited to participate in a very special trip led by Director Robert Bergman and

curatorial staff. Paris is the 1998 trip destination. Patron Sponsor and Collectors Circle members receive all the benefits of the Donor Circle Program. If you are interested in becoming a Patron Sponsor or a member at any of the Donor Circle levels, please contact Heather Sherwin, manager of individual giving programs at ext. 153. Our thanks to the current Patron Sponsor and Collectors Circle members:

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Chief Curator Diane De Grazia and actor Robert DeNiro pose after a tour of the Vatican Treasures exhibition in February.



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216/421–7340 TDD: 216/421–0018 Membership and Ticket Center 421–7350 or 1–888–CMA–0033 Museum Store 216/421–0931 Beachwood Place store 216/831–4840 www.clemusart.com

#### Hours

Tuesday, Thursday, Saturday, Sunday 10:00–5:00 Wednesday, Friday 10:00–9:00 Closed Mondays, July 4, Thanksgiving, December 25, and January 1 Café: Closes one hour before museum

#### **South Doors**

Open April 1

#### **The Cleveland Museum of Art**

11150 East Boulevard in University Circle Cleveland, Ohio 44106–1797

#### Dated Material Do Not Delay

#### Vatican Treasures Exhibition Hours

Tuesday, Thursday 11:00–6:00 Wednesday, Friday 11:00–9:00 Saturday, Sunday 10:00–6:00 Closed Mondays

#### Ingalls Library Members Hours

(ages 18 and over) Tuesday and Thursday 10:00–6:00 Wednesday 10:00–9:00 Friday 10:00–6:00 Saturday 10:00–5:00 Slide Library by appointment only

#### Print Study Room Hours

Tuesday–Friday 10:00–11:30 and 1:30–4:45

#### Membership and Ticket Center

During Vatican Treasures open Tuesdays and Thursdays 10:30–5:30; Wednesdays and Fridays 10:30–8:00; Saturday and Sundays 10:00–5:30. No service fee for tickets acquired in

person in the main lobby. \$1 service fee per ticket for phone orders (\$2 nonmembers); call 421–7350 or, outside the 216 area code, 1–888–CMA–0033

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